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Academic Background

January 2013-

December 2015

University of Cape Town

Cape Town, South Africa

Ph.D. in Drama. *Grey Zones: Performances, Perspectives and Possibilities in Kashmir* was a doctoral project that explored the aesthetic, pedagogic and ethical frameworks that a theatre practitioner might employ when seeking to devise cross-community workshops and performances with civilians, soldiers and militants in Kashmir. The particularity of this practice-led-research project lay in its implementation of cross-community/ intracultural theatre workshops that investigated a relational understanding of violence; using rhizomatic strategies to explore polyvocal archives and repertoires within the specific context of Kashmir.

June 2006- May 2008

New York University

New York City, USA

M.A. in Performance Studies with a full tuition waiver; GPA 3.89/ 4.00. Focus on the role of theatre during and after violent conflict. The final M.A. project, *It's not that simple... Responsibility, theatre and war*, drew from research in northern Uganda and Rwanda and dealt with the notion of responsibility when making theatre *with* and *about* communities that have known violent conflict. As an academic paper that also engaged with the idea of 'performative writing', the form in which this paper was written aimed to encapsulate the ephemerality and nuances of the work that it analysed.

Sept. 2006- July 2007

Watson Fellow

Guatemala, Northern Ireland, Rwanda

Recipient of an independent traveling fellowship awarded to graduating college seniors from institutions in the United States to pursue a research project of their choice. Pursued project entitled *All the world is a stage: Using theatre to address conflict*, researching the role that theatre played during the conflict in question and the part that it could play in post-conflict reconstruction.

August 2002- June 2006

Wellesley College

Massachusetts, USA

B.A. in Economics and Theatre Studies (Hons.) with a 75% Shelby C. Davis Scholarship for each of the four years of the programme; GPA 3.59/4.00. Spent a semester at the Eugene O'Neill Theatre Centre's National Theatre Institute for intensive skills training in acting, directing, design, playwriting, movement

and stage combat. This semester of theatre training was followed by a semester abroad in Uganda with the School for International Training's Development Studies programme. The senior thesis -- *Performing Politics, Performing Pain: Using theatre to address the war in northern Uganda* -- drew from this semester abroad and focused on two primary questions: the use of performance as a tool in affected parts of northern Uganda and the use of performance to address the war from the outside.

Books

Forthcoming

Routledge

Memos from a Theatre Lab: Exploring what Immersive Theatre 'does'

Commissioned for Routledge Focus this monograph uses a practice-based project and qualitative research methods to generate propositions about how an Immersive Theatre experience might differently affect its spectators in comparison with a more 'conventional', proscenium performance.

Forthcoming

McFarland Books

(My)Stories from a Detention Center: Theater, Prison, Autoethnography

This monograph uses autoethnographic analyses of my work in detention centers in New Mexico to generate a new play text that bases its form and content on an original performance that was created with incarcerated young men between September and December 2015.

July 2016

Open Book Publishers

Theatre and War: Notes from the Field

Notes from the field (Notes) is a theoretical and practical reflection on making theatre in times and places of war. This is a monograph for theatre-in-war researcher-practitioners and as an auto-ethnography, *Notes* seeks to perform a symbiotic relationship between theory and practice: to speak to 'doing' without undervaluing the importance of 'thinking about doing'. The book is available in open access format at: <http://www.openbookpublishers.com/product/500/theatre-and-war--notes-from-the-field>.

Book Chapters/ Journal Articles

Forthcoming

Methuen

The Ambiguities of Shakti: Performing women's well being in India

Invited to contribute a book chapter in *Performing Health*, edited by Drs. Veronica Baxter and Katherine Low, discussing the work of the Darpana Academy for the Performing Arts in Gujarat. By framing an

analysis of Darpana's *Shakti* project with Amartya Sen's ideas around the 'capabilities approach' and 'perception biases'; this chapter seeks to make a case for the importance of ambiguity in understanding women's well-being in India.

November 2016

Journal for Artistic Research

Information for Foreigners: Chronicles from Kashmir

This peer-reviewed exposition puts forward insights that have emerged around the notion of 'balance': from an evolution of balance vis-à-vis narratives of victimhood and perpetration to considerations of balance regarding representations of time (the past, the present, and the future).

December 2015

Research in Drama Education: The Journal of Applied Theatre & Performance

Elaborating Performance: Transnationalism and Blended Learning in the Theatre Classroom

This article analyses the work of E(Lab)orating Performance, a transnational collaborative teaching and learning project involving Massey University (New Zealand), University of Cape Town (South Africa), UWC Mahindra College (India), and University of the Witwatersrand (South Africa). The project was devised to facilitate creative engagements between students and educators in theatre and performance classrooms at the participating institutions.

February 2015

South African Theatre Journal

In-Between Spaces: Theatrical Explorations from Rwanda to Kashmir

This article is framed by Giorgio Agamben's (1999) claim that the way forward when dealing with themes of extreme conflict and violence might lie in the space between understanding/ explaining violence and stressing on its sheer incomprehensibility. Reflecting upon Agamben's idea this article analyses a project from Rwanda that took place during an early phase in my work alongside one of my more recent projects in Kashmir.

February 2015

Performance Research Journal

Poetics & (Mis) Representation: Creating theatre with/ for/ about ex-militants in Kashmir

The article analyses *Meri Kahani Meri Zabani* (MKMZ; translates in English to *My Story My Words*), a Documentary Theatre piece that I directed in Kashmir in May 2014. MKMZ sought to perform the narratives of ex-militants in Kashmir. While the interviewees were complimentary of the integrity with which their words were put into performance, many of our non-interviewee audience members reacted negatively to what they perceived as the MKMZ's misrepresentation of the 'truth'. In order to explore

the multiple layers of ethnographic and auto-ethnographic insights vis-à-vis representation and misrepresentation in MKMZ, this article invokes writing strategies to perform its own poetics of (mis) representation.

February 2015

Research in Drama Education: The Journal of Applied Theatre & Performance

Delusions of singularity: Aesthetics, discomfort and bewilderment in Kashmir was published in this journal's special issue *On Aesthetics & Participation*, after a peer-review process. This article analyses *Cages*, a devised, site-responsive and immersive performance that placed two spectators, literally, in the shoes of an(Other). By drawing from Erica Fischer-Lichte's approach to the *aesthetic experience*, Laura Edmondson's ideas on *discomfort* and James Thompson's thoughts on *bewilderment*, this piece of writing considers the many singular identities that *Cages* troubled – that of an authoritarian director, that of a dominant narrative and that of the space between Self and Other.

June 2014

activate

Solidarity and Soldier(ity): Using Theatre in Military Contexts published in *activate*, Volume 3, Issue 1 (Spring 2014). This 4,000-word article was published after a peer-review process and considers one primary question: if theatre is to respond to war, must it not also engage with those who are considered the 'perpetrators'? This piece includes reflexive analyses of theatre workshops with Indian Armed Forces' cadets at the National Defence Academy in the city of Pune (India) that resulted in the creation of a devised performance entitled *Waiting* – a piece that wove together excerpts from Beckett's *Waiting for Godot* with monologues that the cadets wrote about things / people that they are waiting for. Using this experience as the primary stimulus, this text is a 'creative new work' that seeks to explore multiple performance (auto) ethnographies that emerged during the processes of *Waiting*.

May 2013

South African Theatre Journal

It's not that simple...Doubts, Responsibility, Theatre, & War, published by the *South African Theatre Journal* (2013), is a 4,000-word article was published after a peer-review process. As an academic exploration that also engages with the idea of performative writing, this article deals with the notion of responsibility when making theatre with/for communities that have known violent conflict. There are two texts in this article: one involving a discussion of projects in northern Uganda and Rwanda that use theatre in war-stricken communities; the other is a set of notes on a workshop/performance in Nagaland (a state in north-eastern India). This article introduces the theatre of doubts, albeit as a concept that is still shaping and re-shaping itself in response to on-going practice as research.

Conferences

July 2014

Theatre & Stratification

University of Warwick, U.K.

Presentation entitled *In the Shoes of an(Other): Toward a Definition of Immersive Theatre* in the New Scholars' Forum of the International Federation of Theatre Research's (IFTR) conference on *Theatre & Stratification*. Funded by the University of Cape Town and IFTR to attend the event. The presentation was a meditation on the term "immersive theatre" and sought to arrive at a definition for this form of theatrical performance by considering its characteristics, political/pedagogical potential and the risks/ethical complications when putting audience members – quite literally – in the shoes of an(Other). By analysing and reflecting upon instances from immersive theatre experiments that are part of my doctoral work in Kashmir, this presentation problematized and theorised the possibilities and risks that the immersive form presents, especially when dealing with sensitive/ volatile conflicts and contexts.

November 2013

Drama for Life

University of the Witwatersrand, South Africa

Presented *Safari: Theatrical Journeys through Rwanda, Kenya and Kashmir* at the Drama For Life conference on *The Unfinished Business of Truth and Reconciliation: Arts, Trauma and Healing* in Johannesburg, South Africa. Safari was framed by research and practice in Mombasa, Kigali and Kashmir; discussing multiple intersections between familiarity and unfamiliarity in form and content when making theatre in a time/place of war.

June 2013

Brown International Advanced Research Institutes

Brown University, U.S.A

Selected and funded by Brown University to attend the *Theatre & Civil Society* Institute at the *Brown International Advanced Research Institutes*. Awarded a seed grant by Brown University to pursue a project on transnational pedagogical collaborations between: UWC Mahindra College, India; University of Cape Town, South Africa; University of the Witwatersrand, South Africa; Massey University, New Zealand.

July 2012

African Theatre Association

University of Cape Town, South Africa

Presented a paper entitled *It's not that simple...Theatre, Responsibility & War* at the African Theatre Association (AFTA) conference held at the University of Cape Town, South Africa. This paper was a presentation of the M.A. final project from NYU and explored 'performative writing' vis-à-vis experiences making/researching theatre in Rwanda and northern Uganda.

Work Experience

August 2015-Present

UWC-USA

Montezuma, New Mexico

Former Bartos Fellow and current Associate Director at the Bartos Institute for the Constructive Engagement of Conflict (CEC) at UWC-USA. This position involves conducting seminars and workshops for students at the College on areas related to art & conflict, curating the *CEC Journal*, facilitating the selection and residency of Bartos Fellows, and working to implement a long-term vision for the Institute's focus on 'disconnected youth'. Appointed to teach the International Baccalaureate Theatre Arts course from August 2016.

August 2015-Present

Camino Nuevo & YDDC Youth Detention Centres

Albuquerque, New Mexico

Conducted a weekly theatre workshop for young men at the Youth Development & Diagnostic Centre (September to December 2015) and a once-a-month session for the girls at Camino Nuevo (September 2015 to April 2016). The latter is a collaborative effort between the young women's detention centre and students from the United World College in Montezuma. While the theatre workshops with the young men led to a devised performance in December 2015, the workshops with the young women culminated in the publication of a collaborative creative writing magazine.

August 2015-
December 2015

Native American Community Academy

Albuquerque, New Mexico

Conducts a weekly theatre workshop for middle school students at this Academy. Students are working on a dramatic adaptation of Sherman Alexei's *The Absolutely True Diary of a Part-Time Indian* to be performed in December 2015.

2013, 2014, 2015

Ensemble Kashmir Theatre Akademi

Srinagar, Kashmir

Designed and conducted multiple month-long workshops with this theatre company in Kashmir. The first workshop in 2013 culminated in the creation of an Immersive Theatre piece entitled *Pinjare [Cages]*, which was about the experiences of women in Kashmir. The workshop in 2014 resulted in a Documentary Theatre piece, *Meri Kahani Meri Zabani [My Story My Words]* about the experiences of ex-militants in the region. The workshop in 2015 involved working with a Kashmir-inspired adaptation of Griselda Gambaro's play *Information for Foreigners*.

January 2015-May 2015

UWC Dilijan College

Dilijan, Armenia

Head of Performing Arts & teacher of the International Baccalaureate Theatre Arts programme. Co-designed and led *ARAKS: An Artistic Commemoration of the Armenian Genocide* which featured weekly lectures around themes related to memory, historical trauma, and genocide (from March to April 2015); culminating in a week of artistic events that approached the theme of ‘Commemoration’ in different ways (in April 2015). The final week of *ARAKS* included a showcasing of students’ work in the Visual Arts, Theatre, Music, Dance, and Film.

July 2014- Dec. 2014

University of Cape Town

Cape Town, South Africa

Teaching assistant to Dr. Veronica Baxter on the second year Applied Theatre course. Delivered lectures on Museum Theatre and on the doctoral work in Kashmir. Sessions were also held with the Drama Honours students, placing Griselda Gambaro’s *Information for Foreigners* in conversation with recent work in Kashmir that was inspired by Gambaro’s use of form.

August 2011- May 2014

UWC Mahindra College

Pune, India

Head of Arts and teacher of the IB Theatre Arts and Literature & Performance courses. In addition to teaching, the Theatre Arts teacher also coordinates, publicizes, and provides support for the College’s Theatre Season: a month long, annual, event that showcases students, faculty, and staff in around fifteen different productions.

June 2012

Borderless World Foundation & Anantnag Boys’ College

Anantnag, Kashmir

Designed and conducted three weeks of theatre workshops in the city of Anantnag with a home for vulnerable girls run by this NGO; as also an independent workshop at the Anantnag Boys’ College. Both workshops resulted in the creation and performance of devised theatre pieces by the participants. This trip was made with Ailin Conant, co-director of London/Paris theatre company Theatre Temoin, as part of this theatre company’s research process for a new work that would perform the experiences of ex-combatants in Lebanon, Rwanda and Kashmir. Theatre Temoin has since created a production entitled *Nineveh* using, in part, this collaboration in Anantnag.

Oct. 2009 & March 2011

Dreamz Unlimited Theatre Society

Dimapur, India

Conducted workshops and directed plays in collaboration with this upcoming theatre company in Nagaland. The relationship with Dreamz was forged in October 2009, during a three-week workshop that was conducted for young people in Dimapur. This first workshop resulted in the creation of a site-specific, promenade, performance that wove together content that was generated during the workshops.

The second workshop involved co-directing Dreamz's production *Lichaba's Daughter*, which was invited to the North-East Theatre Festival in Imphal, Manipur in 2011.

Oct. 2009- Dec. 2012

Meza

Pune, India

Developed and led a summer programme in collaboration with UWC Mahindra College around the theme of using the realm of culture to connect the Global South. Conducted in June 2010 and June 2011 *Meza* was part of extensive thinking around the resonances that political and economic initiatives like BRICS (Brazil, Russia, India, China, South Africa) and the Non-Aligned Movement might find within the realm of the performing arts. Attempting to trace cultural links between the regions of Africa, Latin America and South Asia, *Meza* considered themes such as: the performance traditions of the Sidi (African Indian) communities in India; performances of identity in Kenya vis-à-vis the relationships between the Asian Diaspora in the nation and their non-Asian counterparts; artists exploring fusions between Capoeira (the Brazilian martial art form) and Kalaripayattu (the martial art form from southern India).

July 2010- Dec. 2010

Independent Projects

Mexico

This six-month project based trip to Mexico consisted of leading community theatre workshops and directing performances in liaison with many different Mexican institutions/ individuals including: Grupo Teatral Aida (*Puebla*), Grupo Xochitl (*Chiconcuac*), Mujeres en transito (*Mexico City*), Green Gates International School (*Mexico City*), Faro del Oriente (*Mexico City*), Instituto de Cultura (*Jantetelco*) and the Ravi Center (*Mexico City*). As part of this time in Mexico, also participated in the *Hemispheric Institute of Performance & Politics*' course on *Art & Resistance* in San Cristobal de las Casas, Chiapas. The projects in Mexico began as an extension of ideas explored in *Meza*, seeking to investigate intersections between the performance traditions of the 'Global South'.

February 2009 – May 2010

Mahatma Gandhi International School

Ahmedabad, India

Teacher of the IB Theatre Arts course.

December 2009

Borderless World Foundation

Jammu, India

Designed and conducted a two-week workshop with a home for vulnerable girls run by this NGO in Jammu. At the completion of the workshop, the girls performed for their neighbours & supporters from the local community. Their play focused on 'good' and 'evil' and the necessity for young people to chart

out their own goals and identities. This NGO was identified as a partner since the location of their head offices outside the conflict zone enabled meetings prior to the trip and mediated the risk of entering a region as a woman traveling there for the first time. As part of this trip a short visit was made to another one of the NGO's homes in Kupwara, close to the India-Pakistan border. This visit established a relationship with the organization that was further built during the 2012 workshops in Anantnag.

Feb. 2007- Jan. 2009

Never Again Rwanda

Kigali, Rwanda

Theatre Programme Coordinator for this NGO that works with Rwandan youth around issues of conflict resolution and peace building. The work in Rwanda began as part of the Watson Fellowship during which the directors of Never Again Rwanda requested a theatre-training manual for youth from Kigali's Never Again clubs and a theatre festival during the commemoration period of the genocide in April 2008. Thus, a manual for a one-year training programme was designed and a Kigali-based volunteer of Never Again was collaborated with and trained in order to deliver the training. Funding for the training programme was secured from the German Development organization (DED) and various businesses in Kigali. The first year of training culminated in April 2008 for a team of 15 youth, in a collaborative creation with Ugandan director Geresom Mayanja. The devised play that was created was called *The Question Mark* and toured to the cities of Kigali, Butare and Gisenyi.

Other Publications

January 2012

Awaaz Magazine

Turbulence and Clarity: Thoughts around Identity and Womanhood, published by Kenyan publication Awaaz. Invited to contribute this article in response to the Indian Government's representatives in East Africa denying permissions for a theatre group from Nagaland to visit Rwanda. It is speculated that permissions were withheld since the proposal was for young people from both contexts to talk about the similarities and differences in their contexts; similarities that government officials did not want to admit to.

July 2011

The Hindu

Article about this body of work, published by The Hindu, Coimbatore. The piece was called *The world is her stage*; the interview was solicited and written by a local reporter.

September 2007

India Currents

Article entitled *Seeking a place for theatre in a place of war: A journey through Guatemala, Northern Ireland and Rwanda*, published in the South Asian- American publication, India Currents. Invited to contribute by the then editor of India Currents to reflect on the Watson Fellowship experience.

July 2005

International Theatre of the Oppressed Organization

Paper entitled *Theatre for development and Northern Uganda: An avenue of hope? Or a lofty ambition?*

Published on the International Theatre of the Oppressed Organization's website and newsletter once the organization's team was informed of the extensive use of Forum Theatre in northern Uganda.

Languages

Native fluency in English

Fluent in Spanish and Hindi

Verbal fluency in Tamil and Malayalam